

24
PRELUDES
OR
MODULATIONS
FROM ONE KEY TO ANOTHER
FOR THE
HARP,
composed as a Supplement to his
Harp Method
BY
CHARLES OBERTHÜR

Heft I

P. M. 2.

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HARP
 TWENTY FOUR PRELUDES
 MODULATIONS FROM ONE KEY TO ANOTHER

BY
 CHARLES OBERTHÜR

Con moto

1
 From C major
 to
 F major

Cadenza

8

veloce

Moderato

2
 From C major
 to
 B^b major

con espress.

HARP

3

3

From C major
to
E^b major

Allegro

The musical score is written for Harp and consists of five systems of music. Each system is written in a grand staff (treble and bass clefs) with a 6/8 time signature. The first system is marked 'Allegro' and '3' (triplets). It features a key signature change from C major to E^b major. The second system includes annotations (B^b), (B^b), (G[#]), and (G^b). The third system includes an annotation (E^b). The fourth system includes an annotation 8. The fifth system includes dynamics *f* and *sempre f*, and an annotation 9. The score includes various musical notations such as triplets, slurs, and dynamic markings.

4

From C major
to
A^b major

[illegible]

5

From C major
to
D^b major

5
From C major
to
D^b major

mf *cresc.*

string. (A^b) (E^b G^b) (D^b)

HARP

5

fz

cresc.

♯

Allegro moderato

6

From C major
to
G^b major

(B^b) *cresc.* (A^b) - poco - a - poco (D^b C^b)

8

8

fz (G^b) (E^b) *veloce*

11

8

cresc.

8

poco - a - poco *fz* 12 *sost.* *fz* *risoluto*

HARP

Moderato

7
From C major
to
C^b major

The musical score is written for harp in 6/8 time, marked Moderato. It consists of five systems of two staves each (treble and bass clef). The piece begins in C major and transitions to C^b major (B major) through a series of chromatic descents. Each system features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The melodic line is characterized by a series of eighth notes, often grouped in pairs or fours, and is frequently arched. The bass line provides a steady accompaniment with eighth notes and rests. The score includes various musical notations such as accidentals (flats), slurs, and dynamic markings. The final system concludes with a double bar line.

HARP

7

8
From C^b major
to
 G^b major

Moderato

p

HARP

Allegro moderato

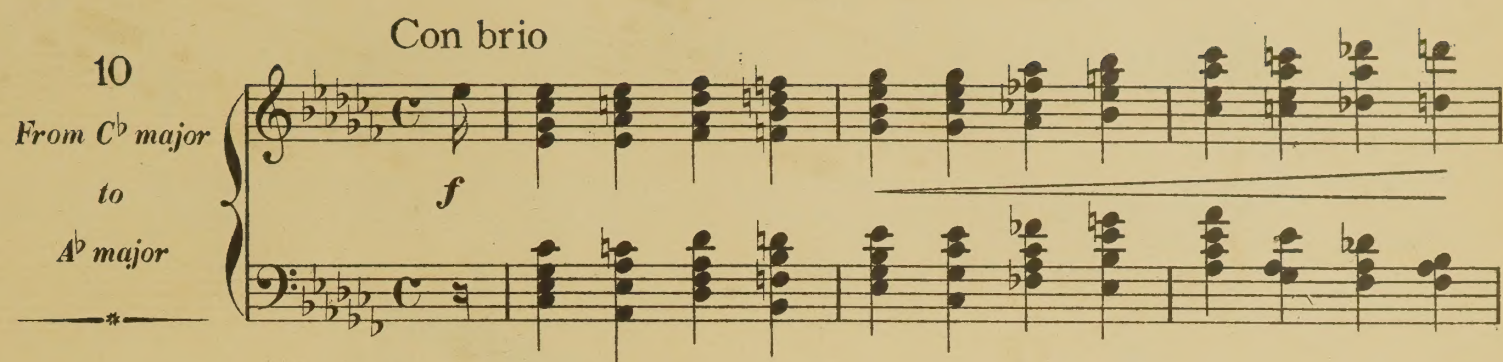
9
From C^b major
to
 D^b major

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is C-flat major (three flats). The tempo is marked 'Allegro moderato'. The first system (measures 9-10) is marked 'mf' and includes the text 'From C^b major to D^b major'. The second system (measures 11-12) includes the chord labels (A^b) and $(F^b C^b)$. The third system (measures 13-14) includes the chord labels (G^b) , (F^b) , (A^b) , and a forte accent $f>$. The fourth system (measures 15-16) includes the chord labels (F^b) , (G^b) , and (C^{\sharp}) , with a final forte accent $f>$. The notation includes various musical symbols such as notes, rests, and dynamic markings.

10
From C^b major
to
 A^b major

Con brio

f



(D#)

risoluto

sf

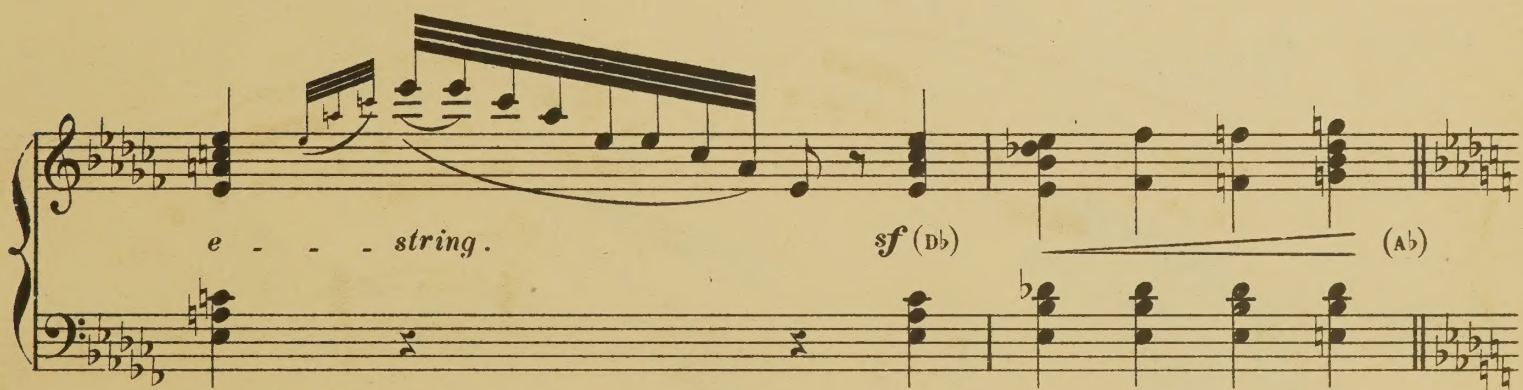
cresc. - - - - - sf



e - - - string.

sf (D b)

(A b)



a tempo

ff e sostenuto

(G#)



HARP

11
From C^b major
to
 E^b major

Deciso L.H. *simile*

(G \sharp) (F \sharp D \sharp) (C \sharp)

12
From C^b major
to
 B^b major

Allegro con brio

f (B \sharp) (D \sharp) (D \sharp F \sharp) (G \sharp) (A \sharp C \sharp)

The musical score is written for a harp in C-flat major. It consists of two systems, each with two staves (treble and bass clef). The first system, labeled '11', is marked 'Deciso' and 'L.H. simile'. It shows a transition from C-flat major to E-flat major. The second system, labeled '12', is marked 'Allegro con brio' and 'f'. It shows a transition from C-flat major to B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is C-flat major, indicated by four flats in the key signature.

CATALOGUE DE COMPOSITIONS

HARPE

	M. Pi.
Backofen, H. Variations sur un Thème favori.	1 —
Bochsa, N. C. Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra <i>Guillaume Tell</i> .	1 —
Dutertre, V. Fantaisie et Variations sur un Thème original.	2 —
Godefroid, F. La Danse des Sylphes, Etude caractéristique.	2 —
— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.	2 —
— 3 Morceaux caractéristiques.	
No. 1. Les Adieux, Romance sans paroles.	1 50
2. Le Jeune et la Vieille. Dialogue.	1 50
3. Les Gouttes de Rosée, Andante.	1 50
— Ecole mélodique pour la Harpe, Fantaisies sur des chansons favorites de <i>F. Schubert</i> .	
No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).	— 7
2. Sois toujours mes seules amours (Sei mir gegrüsst).	— 4
3. Le Désir (Frühlingssehnsucht).	1 25
4. Les Ris et les Pleurs (Lachen und Weinen).	— 4
5. La Sérénade (Das Ständchen).	— 4
Gounod, Ch. Méditation de <i>Bach</i> , Transcription pour la Harpe.	1 —
— Méditation de <i>Bach</i> . Transcription pour la Harpe et Piano.	1 75
Hummel, F. Elfentraum. Nachtstück für Violoncell, Harfe (od. Piano) und Harmonium (od. 2 ^{tes} Piano). Op. 27.	3 25
Labarre, Th. <i>Guillaume Tell</i> , Fantaisie. Op. 44.	2 —
— <i>Fra Diavolo</i> , Fantaisie. Op. 46.	2 —
— <i>Le Dieu et la Bayadère</i> , Air de ballet. Op. 50.	1 —
— <i>Le Serment</i> , Fantaisie. Op. 60.	2 —
— <i>Le Pré aux Clercs</i> , Fantaisie et Variations. Op. 63.	2 —
— <i>Gustave</i> , Fantaisie. Op. 66.	1 75
— <i>Lestocq</i> , Fantaisie. Op. 70.	2 —
— <i>I Puritani</i> , Fantaisie. Op. 72.	2 —

	M. Pi.
Labarre, Th. <i>Le Cheval de Bronze</i> , Fantaisie. Op. 73.	2 —
— <i>Les Soirées musicales de Rossini</i> , Fantaisie. Op. 75.	2 —
— <i>Le Postillon de Lonjumeau</i> , Fantaisie. Op. 78.	2 25
— <i>L'Ambassadrice</i> , Souvenirs. Op. 82.	2 —
— Fantaisie écossaise, Caprice. Op. 90.	1 75
— Nocturne espagnol, grande Fantaisie. Op. 91.	3 25
— Sonate de concert. Op. 92.	2 75
— <i>Les Danses nationales de l'Europe, variées</i> . Op. 93. No. 1.	2 75
	2. 3 25
— <i>Brasseur de Preston d'Adam</i> , Fantaisie. Op. 94.	2 25
— <i>Le petit Trompette</i> , Fantaisie sur deux motifs de l'opéra <i>Régine</i> . Op. 99.	2 25
— <i>Les Charms de Londres</i> , grande Fantaisie sur deux Airs anglais favoris. Op. 100.	2 75
— Souvenirs de <i>Donizetti</i> , Fantaisie. Op. 101.	3 25
— <i>Récréations musicales de H. Herz</i> , Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris. En 4 Suites.	chaque 4 25
Posse, W. Etude (Ut-maj.)	1 50
— Romance sans paroles.	— 75
— Scherzo.	1 25
Premier. Souvenir de l'opéra <i>I Puritani</i> . Op. 43.	1 75
— <i>Le Domino noir</i> , Fantaisie. Op. 53.	2 —
— <i>Zanetta</i> . Fantaisie. Op. 59.	2 —
— Bagatelle sur <i>Les Diamants de la Couronne</i> .	1 75
Rossini, G. Ouverture de <i>Guillaume Tell</i> , arr. par Bochsa.	1 75
Schulhoff, J. Feuille d'Album, bearbeitet von <i>B. Fels</i> .	— 50
Thibault, Ch. <i>La Corbeille de Fleurs</i> , 6 Pièces faciles sur des motifs favoris. En 2 Suites, chaque	2 —
— Fantaisie brillante et facile sur l'Air irlandais favori „The last rose of summer“. Op. 28.	2 —
Volkmann, R. Schlummerlied für Harfe, Clarinette und Horn. Op. 76.	2 —

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